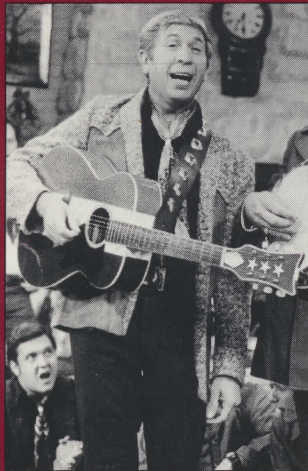


T H E V E R Y B E S T O F
BUCK OWENS



V O L U M E 1



1. **UNDER YOUR SPELL AGAIN** (2:42)
2. **EXCUSE ME (I THINK I'VE GOT A HEARTACHE)** (2:26)
3. **ACT NATURALLY** (2:21)
4. **TOGETHER AGAIN** (2:25)
5. **I DON'T CARE (JUST AS LONG AS YOU LOVE ME)** (2:09)
6. **I'VE GOT A TIGER BY THE TAIL** (2:11)
7. **ONLY YOU (CAN BREAK MY HEART)** (2:20)
8. **WAITIN' IN YOUR WELFARE LINE** (2:18)
9. **OPEN UP YOUR HEART** (2:28)
10. **SAM'S PLACE** (1:59)
11. **IT TAKES PEOPLE LIKE YOU (TO MAKE PEOPLE LIKE ME)** (2:01)
12. **SWEET ROSIE JONES** (3:34)
13. **WHO'S GONNA MOW YOUR GRASS** (2:21)
14. **TALL DARK STRANGER** (2:59)
15. **THE KANSAS CITY SONG** (2:19)
16. **ROLLIN' IN MY SWEET BABY'S ARMS** (2:17)

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Original Recordings Produced By KEN NELSON

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In the rear of Joel Whitburn's reference book *Top Country: 1944-1993*, which covers *Billboard's* country music charts from their beginnings through 1993, is a list dubbed "Kings and Queens of Country." It details the top 400 hitmakers. In the current edition, Garth Brooks is at #91; Reba McEntire is at #37.

And nearly 30 years after his heyday, ahead of all of today's multiplatinum artists, Buck Owens is still #10.

The figures speak for themselves. Buck had 15 consecutive #1 records between 1963 and 1967 and a total of 20 chart-toppers between 1963 and 1972. Twenty-six other Owens singles made it to the Top 10, including both sides of one single: his 1964 smash "My Heart Skips A Beat" and "Together Again." Each side made it to #1 — they even traded off at one point.

At age 65, Buck still epitomizes the Bakersfield sound, that stripped-down, guitar-driven West Coast honky-tonk sound that evolved from Western swing and rockabilly. Buck, Merle Haggard, Tommy Collins, Ferlin Husky, Rose Maddox, and Wynn Stewart all took that sound far from the Central California honky-tonks where it began, Buck and Haggard taking it further than anyone else.

Alvis Edgar Owens Jr. was, to begin with, a child of the Dust Bowl. Born outside Sherman, Texas, on August 12, 1929, he was the second child and first son of sharecropper Alvis Owens and his wife Maicie. He got his nickname from, of all places, a mule named Buck on the family farm. One day, young Alvis Jr. announced that his name, henceforth, would be Buck, and it was.

The Owens family faced a tough life. The Depression was at its worst, and they literally lived the Dust Bowl life chronicled by John Steinbeck in *The Grapes Of Wrath*. Dust storms destroyed the farming potential of large areas of Texas and Oklahoma, forcing many inhabitants to move west. That early poverty led Buck to vow that as an adult he would never be poor, hungry, or lacking decent clothes, and such resolve would define everything he did from then on.

In November 1937, the Owens family and several other relatives, ten in all, piled into a 1933 Ford pulling a trailer and headed west. They initially settled just outside Phoenix, Arizona, working on local farms and occasionally traveling to California when temporary fruit harvesting jobs opened up. A teenager by the mid-1940s, Buck soaked up bluegrass (which he heard over the powerful radio stations on the Mexican border), Western swing, and the music of singers like Eddy Arnold and Cowboy Copas.

Maicie Owens showed her son some guitar chords, and he soon started playing around Phoenix area honky-tonks, first in a duo with a friend, then with a full-fledged band called Mac's Skillet Lickers. In that band, he met Bonnie Campbell, whom he married in 1948 (they divorced in 1953 but remain friends). To make a living, he drove a truck. And though his parents disapproved of his honky-tonk performances, Buck knew the clubs were a critical training ground for him.

In 1951 Buck and Bonnie Owens moved to Bakersfield. Buck's parents soon followed. Not long after arriving, he became the lead singer and lead guitarist in Bill Woods' Orange Blossom Playboys, the house band at Bakersfield's popular Blackboard Club. The club's smoky, stomping atmosphere left an impression on many. Guitarist Joe Maphis wrote

the honky tonk anthem "Dim Lights, Thick Smoke (And Loud, Loud Music)" after watching Buck perform at the Blackboard.

In 1954 Bakersfield singer Tommy Collins recruited Buck to play lead guitar on his Capitol recording of "You Better Not Do That." Capitol country producer Ken Nelson liked Buck's sharp, stabbing Fender Telecaster licks and started using him as a studio musician on various country and pop recording sessions. After rock 'n' roll came into vogue, Buck did even more Capitol session work. All that had an impact on his musical tastes. Though he loved Eddy Arnold, Bill Monroe, and Bob Wills, he also admired Elvis and Little Richard and incorporated rockabilly and even a bit of rhythm & blues into his music. He made his first recordings as a singer for the Pep and Chesterfield labels, most of them honky-tonk, except for a rockabilly single issued under the name of Corky Jones.

Feeling Buck lacked a vocal style, Ken Nelson initially resisted suggestions that Owens be signed to Capitol as a singer. When Nelson finally relented and signed him in 1957, Buck recorded two singles with pop-rock backing. When they didn't sell, Buck moved north to the Tacoma, Washington, area in 1958. He continued as he had in Bakersfield, playing clubs, owning part of a local radio station, and hosting a local TV show that, among other things, gave a break to a gifted amateur named Loretta Lynn. In 1959 he scored his first country hit with "Second Fiddle," following it that fall with his first Top 10 single, "Under Your Spell Again." He decided to return to Bakersfield, and with two hits under his belt began touring the country with a young guitarist-fiddler he met in Washington: Don Rich.

Buck needed a high-powered manager, and in 1963 he found one in Jack McFadden, who remains his manager today. That year also brought



his biggest single yet: "Act Naturally." With that success, he formed his first full-sized backup band, a group one of its early bass players, a young ex-con named Merle Haggard, dubbed the "Buckaroos." Owens had found his trademark style by that time: a driving, churning Western swing-derived rhythm Buck dubbed the "freight train" sound. The lead guitar was a Fender Telecaster, played by both Buck and later by Don Rich, that further defined his sound. Its strings, anchored in a solid wood body, provided the twanging, trebly sound that Buck and Ken Nelson emphasized to make his records stand out on AM radio.

Buck's mid-'60s success was staggering. One hit followed another, and seeing Buck Owens singles linger for weeks at #1 became commonplace. The Beatles' 1965 hit recording of "Act Naturally"

affirmed that Buck's music could appeal beyond the country audience, as did Ray Charles' later version of "Crying Time." Titles like "My Heart Skips A Beat," "I've Got A Tiger By The Tail," "Waitin' In Your Welfare Line," and "Together Again" were among the Buck Owens singles that have become standards.

Buck retained the determination to avoid poverty through concentrating on his music. On tour, with Don Rich as his alter ego and bandleader, he was a consummate professional, avoiding the booze and drugs other performers routinely used, and sometimes performing for longer than a contract specified. He'd learned much about business along the way, taking over his friend Harlan Howard's tiny Blue Book music publishing company in the '50s. With Buck's and later Merle Haggard's early songs in its catalog, it became a major country publisher. Buck and McFadden jointly owned a booking agency. Buck bought a Bakersfield radio station, started another, and later bought two Phoenix stations. He opened a recording studio and in 1966 his *Buck Owens Ranch Show*, syndicated to TV stations around the country, boosted his visibility even more.

With such success, most country performers would pull up stakes and relocate to the country music capitol of the world—Nashville, Tennessee. Buck Owens, however, was not most country performers. Though today he's made his peace with Nashville, in his younger days he expressed his disdain for Music City in no uncertain terms. He detested both their formula approach to making music and their insistence on acting as if Nashville's word was the final word. An outspoken advocate of the West Coast's contributions to country music, Owens said Nashville often downplayed California's role while claiming credit

for innovations created in the West. He proved beyond a doubt that country superstars need not base themselves in Nashville to become or to remain successful.

His own success led Buck to play his famous Carnegie Hall concert in 1966, and in 1968 he and Roy Clark began hosting the CBS country comedy series *Hee Haw*. The image of Buck Owens and the red, white, and blue guitar he often played in those days became one of the show's symbols. The hits didn't end, though his desire to try new things in his studio led him to set aside the characteristic "freight train" sound on songs like "Tall Dark Stranger." He detoured into bluegrass on early '70s hits like "Ruby (Are You Mad)" and "Rollin' In My Sweet Baby's Arms." His final #1, "Made In Japan," came in 1972. Though canceled by CBS, *Hee Haw* became stronger than ever in syndication. The world, it seemed, was at Buck's feet.

Don Rich's death in a 1974 motorcycle accident ended all that. It left Buck devastated, and he began to drift artistically. After his final Capitol contract ended (a contract that guaranteed he'd own his Capitol recordings after 1980), he signed with Warner Brothers in 1976. There, he made country-pop records with few hints of his twanging past, records he never liked. He added female fiddler Jana Jae to The Buckaroos, married her in 1977, then left her days later. For an artist whose lifestyle had been too sedate for the tabloids, it was embarrassing publicity. They eventually divorced.

By 1980 Buck Owens stood at a crossroads. Unable to tolerate the pain and stress that began with Don's death, he quit touring, accepting only selected concert and club dates. And he confronted an upsetting reality. *Hee Haw* may have been a lucrative, high-visibility gig, but it had a definite downside: an entire generation knew him not as

the master honky-tonk vocalist he was, but as the guy who swapped comedy lines with Roy Clark in the show's fake cornfield. Buck finally quit the show in 1986 to concentrate on his businesses, all the while wondering if his classic sound would ever rise again.

A new generation of performers saw that it did. Dwight Yoakam, Marty Stuart, the late Keith Whitley, and the entire school of country's new traditionalists, including Randy Travis and others, cut their teeth on Buck's music. Along with Emmylou Harris and West Coast bands like Highway 101 and the Desert Rose Band, they openly acknowledged Buck's immense influence on them.

One day in 1987 Yoakam showed up at Buck's Bakersfield office when he came to play the Kern County Fair. Buck joined Yoakam onstage at the fair. In 1988 they sang "Streets Of Bakersfield," a song Buck first recorded in 1972, on a TV special. A strong audience response led to their recording it, and in the fall of 1988 Buck was again at the top of the charts with his young admirer. He toured again, did TV, and recorded for Capitol and Curb before semiretiring again.

Today, Buck Owens lives on a ranch outside Bakersfield. He spends most of his time taking it easy, but also keeping an eye on his family-run broadcasting operations in Bakersfield and Phoenix and his Bakersfield publishing operations (local auto and real estate publications). He underwent successful throat cancer surgery in 1993, his recovery enhanced by early detection and prompt action. From Sherman, Texas, to the present, the songs on this collection remain classics, testimony to a poor Texas kid's talent, guts, determination, and vision.

— Rich Kienzle



THE SONGS:

Each of the Buck Owens hits on this collection has a unique story behind it, and most details here come from Buck himself.

— R.K.

"Under Your Spell Again"

Buck's first Top 10 single (a Top 10 again when covered by Ray Price) was also the first of his songs to become a country music standard. Buck took the idea for the song from a rhythm & blues song he heard while listening to his radio while living in Washington state between 1958 and 1960.

"Excuse Me (I Think I've Got A Heartache)"

Buck and his friend Harlan Howard, who jointly owned Blue Book Music, had an arrangement where Howard wrote the lyrics, Buck the music. When Howard and Wynn Stewart

visited singer-disc jockey Texas Bill Strength, he was in the midst of moving out due to marital woes. Finally, Howard recalled, a heartsick Strength told the two men, "Well, you guys'll have to excuse me. I think I've got a heartache." Howard knew he had a smash song title. Within a couple of weeks he'd written lyrics, and Buck put them to music. This recording also marked the debut of Don Rich on record, playing fiddle.

"Act Naturally"

Pure luck led to Buck and Don Rich discovering this number while auditioning a demonstration disc or "demo" of songs by Voni Morrison. In those days Morrison wrote songs with singer Johnny Russell, who sang the songs on the demo. Morrison didn't think they'd like the song, but when Buck and Don heard it, they knew they had a winner. The Beatles reaffirmed that with their 1965 hit recording.

"Together Again"

In 1960, Buck noticed an ad in a music trade publication for Bob Wills and Tommy Duncan's *Together Again* LP on Liberty Records. He kept the title in mind, and one night years later, lyrics suddenly came to him. He got out of bed and wrote the song at his piano. Conceiving it as merely a B-side to "My Heart Skips A Beat," he was amazed to see both sides of the single reach #1. At one point on *Billboard's* country chart, "Heart" was #1, "Together Again" at #2. The next week, the positions reversed. A week later the positions reversed again, a rare phenomenon.

"I Don't Care (Just As Long As You Love Me)"

Buck favored a positive view in his songs as well as a commercial hook (clever phrasing giving

the song a strong identity) and used both with this bubbly number.

"I've Got A Tiger By The Tail"

Sometimes Buck found his commercial hooks in unusual places. His old friends Harlan Howard and his wife, singer Jan Howard, once joined Buck for a brief 1964 tour of West Texas. Buck rode in the Howards' Cadillac while he and Harlan tried to write songs together. Then Buck found inspiration from seeing Esso (now Exxon) service station signs with the company's then-current slogan, "Put a tiger in your tank." Howard started writing verses, Buck conceived a melody, and when it was completed, they didn't change a word. Though some advisers told Buck it was primarily an album track, his judgment prevailed and he was vindicated by the single's chart-topping success.

"Only You (Can Break My Heart)"

After the success of "Together Again" and "Cryin' Time," Buck sought another hit ballad and found it with this one.

"Waitin' In Your Welfare Line"

Frank Page, head of the *Louisiana Hayride* barn dance radio program in Shreveport, sent Buck a demo tape by Nashville singer-songwriter Nat Stuckey containing a song fragment: the chorus "I got the hongries for your love/And I'm waitin' in your welfare line." Buck liked it, so he and Don Rich wrote three verses to produce this eloquent and witty love song.

"Open Up Your Heart"

Simplicity was often a trademark of Buck's best songs, and so it was of this joyful number. Speaking of it years later, he said, "It had a very



simple little message that any bar band in the world could play and any country music fan could like." On this number, James Burton played the Telecaster part instead of Don Rich.

"Sam's Place"

During their early days on the road, before The Buckaroos were formed, Buck and Don played Sam's Place, a Richmond, California, honky-tonk. In reality it was a far wilder place (someone once tried to drive a car through the front door) than the friendly down-home tavern portrayed in the song. Buck and his occasional writing partner, singer Red Simpson, wrote the number on the front porch of Buck's Bakersfield ranch house.

"It Takes People Like You (To Make People Like Me)"

By the mid-'60s, Buck had truly reached the top of his form. His concerts sold out, and he had hit after hit. The level of his success was on his mind when he wrote this heartfelt "thank you" to his fans, one of few such songs ever written and recorded by any country singer.

"Sweet Rosie Jones"

This story-song originated with a song Buck heard his grandmother sing years earlier. The line about a "tall dark stranger" would hint at a future hit as well.

"Who's Gonna Mow Your Grass"

Buck's success allowed him to indulge his interest in trying new ideas. After he wrote this song he decided to use a fuzztone, a distortion device often used on electric guitars by rock musicians of the '60s. Though the song was a huge hit, the fuzztone sound didn't sit well with some longtime fans. As Buck recalled, "Fans damn-near lynched me."

"Tall Dark Stranger"

Buck's experimentation continued, even though Ken Nelson had misgivings that he was getting "too hip." This number, again without the "freight train" sound, also had progressive overtones. The inspiration came from his grandmother, Mary Myrtle. "My grandmother used to say in her day you would beware of a tall dark stranger. They were to be looked upon with suspicion and to be watched."

The Kansas City Song

This number marked a brief return to the "freight train" sound on a set of lighthearted lyrics. Still, Buckaroo drummer Jerry Wiggins created an unorthodox percussive effect on the song by tapping his drumsticks on Don Rich's guitar strings.

"Rollin' In My Sweet Baby's Arms"

Though many country fans unfamiliar with bluegrass first heard Buck's hit version of this song,

its origins date to 1931. The song's composer, Preston Young, recorded it that year with singer Buster Carter. The Monroe Brothers also recorded it, as did Flatt & Scruggs. Buck, who'd loved bluegrass since first hearing it over the powerful radio stations along the U.S.-Mexican border, reflected his enthusiasm in this driving version of a song now considered a country classic. As with his other bluegrass hit, "Ruby (Are You Mad)," Buck's original arrangement made it to #1 in *Cashbox*.

1. UNDER YOUR SPELL AGAIN

(Buck Owens)

BUCK OWENS: *lead & harmony vocals, guitar* • JELLY SANDERS: *fiddle* • RALPH MOONEY: *steel guitar* • GEORGE FRENCH, JR.: *piano* • ALLEN WILLIAMS: *bass* • PEE WEE ADAMS: *drums*

Produced by KEN NELSON

Recorded at Capitol Recording Studios, Hollywood, June 16, 1959

Capitol single #4245, July 13, 1959; C&W #4

2. EXCUSE ME (I THINK I'VE GOT A HEARTACHE)

(Alvis E. Owens, Jr./Harlan Howard)

BUCK OWENS: *lead & harmony vocals, guitar* • DON RICH: *fiddle* • ROLLIE WEBER: *guitar* • RALPH MOONEY: *steel guitar* • GEORGE FRENCH, JR.: *piano* • ALLEN WILLIAMS: *bass* • PEE WEE ADAMS: *drums*

Produced by KEN NELSON

Recorded at Capitol Recording Studios, Hollywood, Dec. 23, 1959

Capitol single #4412, Aug. 1, 1960; C&W #2

3. ACT NATURALLY

(John Russell/Voni Morrison)

BUCK OWENS: *lead & harmony vocals, guitar* • DON RICH: *lead guitar* • JELLY SANDERS: *guitar* • KENNY PIERCE: *bass* • KEN PRESLEY: *drums*

Produced by KEN NELSON

Recorded at Capitol Recording Studios, Hollywood, Feb. 12, 1963

Capitol single #4937, Mar. 11, 1963; C&W #1

4. TOGETHER AGAIN

(Buck Owens)

BUCK OWENS: *lead & harmony vocals, guitar* • DON RICH & JELLY SANDERS: *guitar* • TOM BRUMLEY: *steel guitar* • DOYLE HOLLY: *bass* • MEL TAYLOR: *drums*

Produced by KEN NELSON

Recorded at Capitol Recording Studios, Hollywood, Jan. 28, 1964

Capitol single #5136, Feb. 24, 1964; C&W #1

5. I DON'T CARE (JUST AS LONG AS YOU LOVE ME)

(Buck Owens)

BUCK OWENS: *lead & harmony vocals, guitar* • DON RICH: *lead guitar* • DOYLE HOLLY & JELLY SANDERS: *guitar* • BOB MORRIS: *bass* • WILLIE CANTU: *drums*

Produced by KEN NELSON

Recorded at Capitol Recording Studios, Hollywood, July 8, 1964

Capitol single #5240, Aug. 3, 1964; C&W #1, Pop #92

6. I'VE GOT A TIGER BY THE TAIL

(Buck Owens/Harlan Howard)

BUCK OWENS: *lead & harmony vocals, guitar* • DON RICH: *lead guitar* • DOYLE HOLLY & JELLY SANDERS: *guitar* • BOB MORRIS: *bass* • WILLIE CANTU: *drums*

Produced by KEN NELSON

Recorded at Capitol Recording Studios, Hollywood, Dec. 1, 1964

Capitol single #5336, Dec. 28, 1964; C&W #1, Pop #25

7. ONLY YOU (CAN BREAK MY HEART)

(Buck Owens)

BUCK OWENS: *lead & harmony vocals, guitar* • DON RICH: *lead acoustic guitar* • DOYLE HOLLY & JELLY SANDERS: *guitar* • TOM BRUMLEY: *steel guitar* • BOB MORRIS: *bass* • WILLIE CANTU: *drums*

Produced by KEN NELSON

Recorded at Capitol Recording Studios, Hollywood, May 4, 1965

Capitol single #5465, July 5, 1965; C&W #1, Pop #120

8. WAITIN' IN YOUR WELFARE LINE

(Buck Owens/Don Rich/Nat Stuckey)

BUCK OWENS: *lead & harmony vocals, guitar* • DON RICH: *lead acoustic guitar* • DOYLE HOLLY & RED SIMPSON: *guitar* • BOB MORRIS: *bass* • WILLIE CANTU: *drums*

Produced by KEN NELSON

Recorded at Capitol Recording Studios, Hollywood, Aug. 24, 1965

Capitol single #5566, Jan. 3, 1966; C&W #1, Pop #57

9. OPEN UP YOUR HEART

(Buck Owens)

BUCK OWENS: *lead & harmony vocals, guitar* • JAMES BURTON: *lead guitar* • DOYLE HOLLY, DON RICH & JELLY SANDERS: *guitar* • TOM BRUMLEY: *steel guitar* • BOB MORRIS: *bass* • WILLIE CANTU: *drums, tambourine* • DON FROST: (poss.) *bass*

Produced by KEN NELSON

Recorded at Capitol Recording Studios, Hollywood, Apr. 6, 1966

Capitol single #5705, Aug. 15, 1966; C&W #1

10. SAM'S PLACE

(Buck Owens/Red Simpson)

BUCK OWENS: *lead & harmony vocals, guitar* • DON RICH: *lead guitar* • DOYLE HOLLY & RED SIMPSON: *guitar* • BOB MORRIS: *bass* • WILLIE CANTU: *drums*

Produced by KEN NELSON

Recorded at Capitol Recording Studios, Hollywood, Aug. 23, 1965

Capitol single #5865, Mar. 13, 1967; C&W #1, Pop #92

11. IT TAKES PEOPLE LIKE YOU (TO MAKE PEOPLE LIKE ME)

(Buck Owens)

BUCK OWENS: *lead & harmony vocals, guitar* • DON RICH: *lead acoustic guitar* • JELLY SANDERS & WAYNE WILSON: *guitar* • TOM BRUMLEY: *steel guitar* • BERT DODSON: *bass* • WILLIE CANTU: *drums*

Produced by KEN NELSON

Recorded at Capitol Recording Studios, Hollywood, June 8, 1967

Capitol single #2001, Sept. 25, 1967; C&W #2, Pop #114

12. SWEET ROSIE JONES

(Buck Owens)

BUCK OWENS: *lead & harmony vocals, guitar* • DON RICH: *lead gut-string guitar, harmony vocal* • DOYLE HOLLY & JELLY SANDERS: *guitar* • TOM BRUMLEY: *steel guitar* • BOB MORRIS: *bass* • JERRY WIGGINS: *drums*

Produced by KEN NELSON

Recorded at Capitol Recording Studios, Hollywood, Dec. 5, 1967
Capitol single #2142, Apr. 1, 1968; C&W #2

13. WHO'S GONNA MOW YOUR GRASS

(Buck Owens)

BUCK OWENS: *lead vocals, guitar* • DON RICH: *fuzztone guitar* • AL BRUNEAU & DOYLE HOLLY: *guitar* • EARL POOLE BALL, JR.: *electric harpsichord* • BOB MORRIS: *bass* • JERRY WIGGINS: *drums*

Produced by KEN NELSON

Recorded at Capitol Recording Studios, Hollywood, Dec. 4, 1968
Capitol single #2377, Jan. 13, 1969; C&W #1, Pop #106

14. TALL DARK STRANGER

(Buck Owens)

BUCK OWENS: *lead vocals, guitar* • DON RICH: *lead-gut string guitar* • AL BRUNEAU & DOYLE HOLLY: *guitar* • TOM BRUMLEY: *steel guitar* • EARL POOLE BALL, JR.: *piano* • BOB MORRIS: *bass* • JERRY WIGGINS: *drums* • ANITA KERR & THE JORDANAIREs: *backing vocals*

Produced by KEN NELSON

Recorded at Capitol Recording Studios, Hollywood, Jan. 8 & 10, 1969
Capitol single #2570, July 21, 1969; C&W #1

15. THE KANSAS CITY SONG

(Buck Owens/Red Simpson)

BUCK OWENS: *vocal, guitar* • DON RICH: *electric guitar* • AL BRUNEAU & DOYLE HOLLY: *guitar* • BUDDY EMMONS: *steel guitar* • EARL POOLE BALL, JR.: *organ* • DOYLE CURTSINGER: *bass* • JERRY WIGGINS: *drums* • BILLY SAMPSON: *harmonica* • THE BLOSSOMS: *backing vocals*

Produced by KEN NELSON

Recorded at Capitol Recording Studios, Hollywood, Feb. 2, 1970
Capitol single #2783, May 18, 1970; C&W #2

16. ROLLIN' IN MY SWEET BABY'S ARMS

(trad., arr. Buck Owens)

BUCK OWENS: *vocal* • DON RICH: *guitar, fiddle, harmony vocal* • RON JACKSON: *banjo* • JIM SHAW: *piano* • DOYLE CURTSINGER: *bass, harmony vocal* • JERRY WIGGINS: *drums*

Recorded at Buck Owens Studios, Bakersfield, Apr. 5, 1971

Capitol single #3164, Aug. 16, 1971; C&W #2

NOTE: Numbers in italic (following original single release information) denote peak positions on *Billboard's* "Hot Country Singles" and "Hot 100" charts, respectively - courtesy BPI Communications and Joel Whitburn's Record Research Publications.

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BUCK OWENS

VOLUME 1

RHINO

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